

## **Picture This: Three Instructional Frameworks for Viewing and Representing**

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## **Abstract**

This chapter presents three viewing and representing instructional frameworks that can be used in English language arts and other secondary content classrooms. Founded on inquiry, dialogue, and application, the three instructional frameworks answer the questions: What do we say while viewing and representing?; How do we engage in viewing and representing discussion?; and How do we apply what we have learned? The instructional frameworks were originally created to support pre-service English language arts teachers as they made a social constructivist's connection between Manitoba's new English language arts documents, and two other mandated resource documents; one about differentiated instruction, and the other about technology use.

## **Picture This: Three Instructional Frameworks for Viewing and Representing**

### **Introduction**

The focus of this chapter is to describe how three instructional frameworks, that employ the metaphors of a road map, a circle, and a card game, can be applied as starting points for pre-service teachers wanting to integrate viewing and representing into their teaching of the new English Language Arts curriculum. The senior years pre-service teachers that I teach have, on occasion, expressed how overwhelmed they are by the sheer amount of material to be taught and the myriad of connections that have to be made as they begin the process of learning how to teach English language arts. In particular, fears are raised when they must move from the vision of their own high school experience and apply something entirely new, viewing and representing. To calm their fears and to present them with a plan for integrating viewing and representing, I will say, “Picture this. If you began with only three things: what students will say, how they will say it, and how they will apply it, wouldn’t that simply matters?” Then we go on to learn about how a map, a circle, and a card game can help them do this. This starting point helps to initiate dialogue about constructing knowledge through viewing and representing.

Another concern from my pre-service teachers is how transferable their newly-learned skills may be to other parts of the country and world where they may eventually attain a job. They wonder if the social construction of their knowledge, situated as it is in Manitoba, will translate to other jurisdictions. The repeated use of strategies from this chapter have helped to demonstrate that knowledge-building is situated, but the instructional frameworks used to initiate dialogue and develop meaning-making are transferable. The important piece is to use instructional frameworks that are engaging, purposeful, and dynamically structured to deepen meaning, no matter what the context or content.

Like many other provinces in Canada and other educational jurisdictions throughout the English speaking world, viewing and representing are recent additions to the English language arts curriculum in my province of Manitoba (e.g., Western Provinces, Atlantic Provinces, Australia). In the past six years, since the adoption of the new curriculum in Manitoba, I have, out of necessity in my teacher education classes, modified three language arts activities that connect viewing and representing to the other four modes of listening, speaking, reading and writing as outlined in the Manitoba Curriculum Framework of Outcomes documents, Senior 1 through Senior 4 (grades 9-12). These instructional frameworks have helped to make a transition to including viewing and representing as a natural part of strategy instruction used in language arts. Additionally, they have provided an opportunity for using inquiry, dialogue, and application as a vital part of viewing and representing. The three instructional frameworks presented in this chapter are: (1) a Deep Viewing Road Map, (2) a Conceptual Framework for Viewing Circles, and (3) an Electronic Writing/Representing Portfolio Organizer.

Strategies that support specific outcomes frame practice in classrooms. The strategies outlined in this chapter are conceptual, strategic to social construction of learning and differentiation, and aimed at self-monitoring, as students and teachers

explore new directions and technologies in language and literacy. The three instructional frameworks can also be adopted for use in language across the content areas.

The following background is a description of the general framework of curricular documents that were used to shape the description of, and need for, the three strategies outlined in this chapter.

### **Background**

As elsewhere in the English speaking world, a framework for curriculum delivery is based on outcomes that target specific English language arts skills and connect language skills to other concepts. For example, connection to the specific outcomes of the Manitoba English Language Arts Common Curriculum Framework is a vital part of instruction in Manitoba Schools. Also, directions for Manitoba's English language arts are shaped by a redefinition of language arts (Manitoba Education and Training, 1998) and an emphasis on connections to two other curricular resource documents, *Success for All Learners* (1996a) and *Technology as a Foundation Skill Area: A Journey Toward Information Technology Literacy* (1998b). The shift in English language arts has been from reading, writing, and the study of literary text to acquiring language and literacy skills through listening, speaking, viewing, and representing, as well as reading and writing (Manitoba Education and Training, 1998a). Viewing and representing have extended English language arts study beyond reading, writing, listening, and speaking to six modes that carry a relative equity in value for informing and meaning-making. Second, two resource documents support all Manitoba curricula and connect them to differentiated instruction and information and communication technology (ICT). The differentiated instruction connection in the document *Success for All Learners* (Manitoba Education and Training, 1996b) includes instructional frameworks and practical suggestions for implementing instruction in the diverse classrooms of today. The technology connection in the document *Technology as a Foundation Skill Area: A Journey Toward Information Technology Literacy* (Manitoba Education and Training, 1998b) supports information and communication technology as a skill area in classroom teaching, learning, and assessment. Together, the new directions for ELA and the mandated connections to differentiation and technology provide an interesting challenge for developing viewing and representing, instructional frameworks. These same curricular principles are mandated by changes in other parts of Canada, Australia, United States, United Kingdom, and New Zealand.

Viewing and representing in the Manitoba Frameworks document are described as follows:

“Viewing and representing are integral parts of contemporary life. They allow students to understand the ways in which images and language can be used to convey ideas, value, and beliefs.

Viewing is an active process of attending to and comprehending visual media such as television, advertising images, films, diagrams, symbols, photographs, videos, drama, drawing, sculpture, and painting. Viewing enables students to acquire information and to appreciate the ideas and experiences of others. Many of the comprehension processes involved in reading (such as previewing, predicting, and making inferences) are also used in viewing.

Representing enables students to communicate information and ideas through a variety of media, video presentation, posters, diagrams, charts, symbols, visual art, drama, mime, and models.” (Manitoba Education and Training, 1998a, p. 5-6).

Five general outcomes frame a series of specific outcomes, directly tied to individual grade levels. The five general outcomes specify that students will listen, speak, read, write, view, and represent in response to these outcomes. The five general outcomes are: “1) Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences, 2) Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts, 3) Students will listen, speak, read, write, view, and represent to manage ideas and information, 4) Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication, 5) Students will listen, speak, read, write, view, and represent to celebrate and build community” (Manitoba Education and Training, 1998a, p. 9). Fifty-six, specific to grade level outcomes, are tied to the five general outcomes that are used Senior 1 through Senior 4.

Another document provides support for the ELA Frameworks. *Success for All Learners* (Manitoba Education and Training, 1996b), Manitoba’s differentiated instruction document, is an important resource that emphasizes ideas and strategies that compliment classroom diversity, different ways of learning, and flexible classroom management. Teachers are urged to use active participation in learning and to arrange activities that encourage interactive participation for all types of learners working at many levels of ability. Suggestions for flexible grouping, learning styles and multiple intelligences are provided. The use of portfolios and technology are suggested as means to potentially benefit the individual in today’s diverse classroom.

A third document, *Technology as a Foundation Skill Area* identifies the connection between technology, society and the environment. The growing importance of information and communication technology (ICT) in society is emphasized. A continuum for information technology literacy including steps for exploratory, skill development and application and extension using ICT is outlined. Five general outcomes frame the continuum from the lowest level of engagement to the highest. Students will: “1) Develop knowledge, ability, and responsibility in the use of information technology, 2) Acquire , organize, analyze, evaluate, and present information using appropriate information technology, 3) Use information technology to expand their range and effectiveness of communication, 4) Solve problems, accomplish tasks, and express creativity, both individually and collaboratively, using information technology, and 5) Understand the role and impact of information technology and apply ethical, responsible, and legal standards in its use” (Manitoba Education and Training, 1998b, p. 20-24).

The three documents together may appear to be overwhelming for new and practicing teachers alike. “Too many expectations for a limited amount of time,” some would say. Yet, using a strategy-based instructional framework, the outcomes and conceptual frameworks of the documents can be achieved. They may even save time. If teachers give value to visuals as texts of their own type, with their own meanings and their own language, it follows that translating that language into instructional frameworks that are already a regular part of instruction in reading, writing, listening, and speaking is

merely a part of creating active learning activities that engage students in the process of reading and writing those texts, or in this case, viewing and representing those texts.

The act of being literate in those texts that can be “read” by viewing and representing, raises other questions about the focus taken in the classroom. Should the focus be on information literacy, media literacy, computer literacy, technology literacy, visual literacy, or network literacy? All of these, and there are more, carry their own set of definitions, roots, and importance; and it may not be obvious to the neophyte viewer that these competing literacies are even available for discussion or that these literacies compete for dominance in the groundswell of literacy types (Tyner, 1998). Kathleen Tyner in her book, *Literacy in a Digital World*, provides a solution for this, backed up by recommendations made by The New London Group (1996). Educators should recognize these multiple realities and present a more postmodern notion of literacies to provide a more realistic view of the literacy world. Inquiry and a critical eye can engage and help the student discern between literacies and shape their usefulness in creating meaning (Eisner, 1991). Together, the three instructional frameworks in this chapter, support inquiry, critical viewing, social construction of knowledge, and the application of learning to meaningful texts.

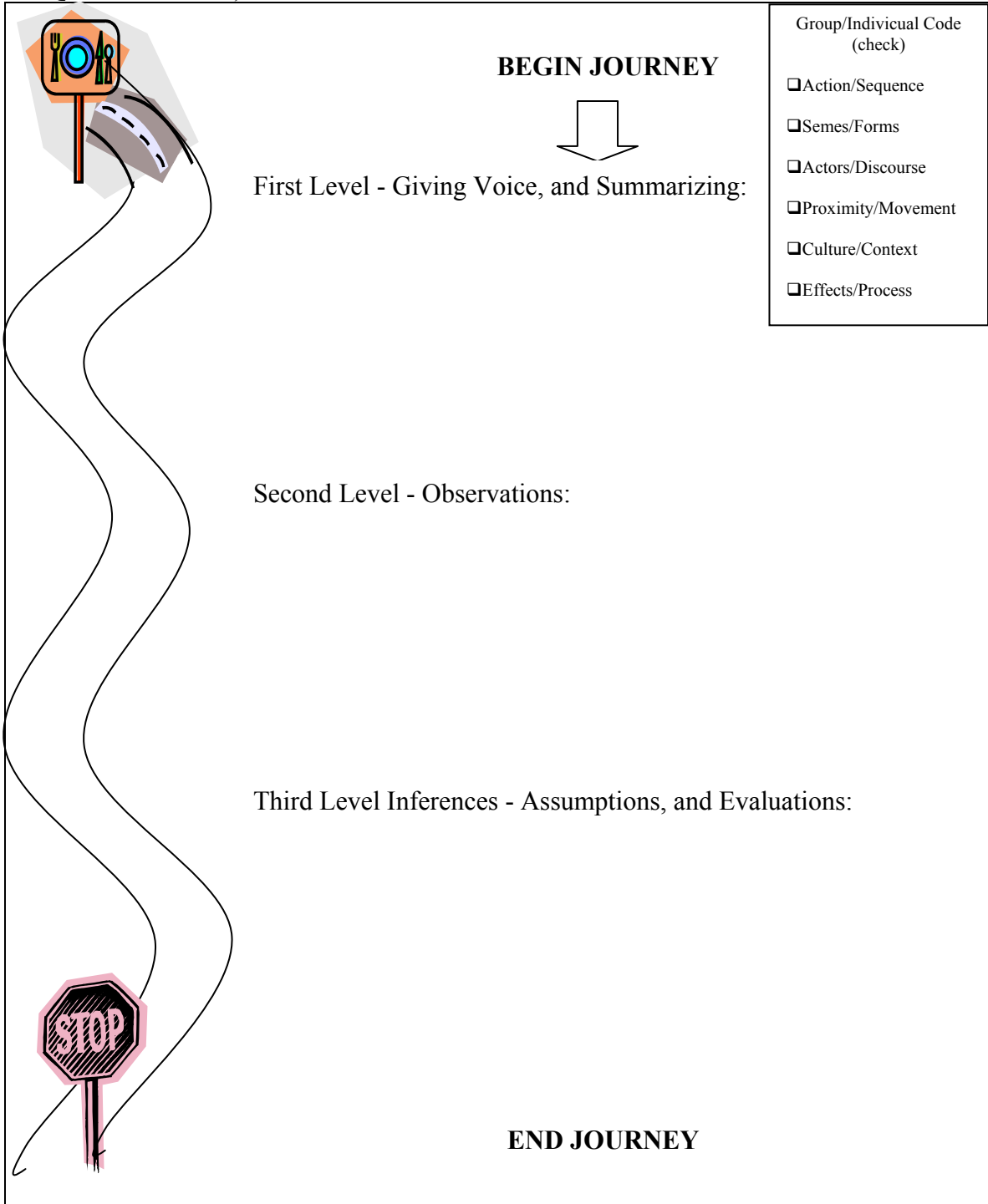
Although viewing and representing have been accepted as necessary modes for understanding and meaning making, many teachers find that there are few resources that make this connection explicit. The following instructional framework uses inquiry and critique to help students acquire an ever-deepening view of visual texts.

### **An Inquiry-Based Deep Viewing Road Map**

#### **Description and Background**

Inquiry into visual texts can begin by introducing students to a method of viewing coined by the late Ann Watts Pailliotet (1995), called “deep viewing”. Pailliotet derived her model from Margaret Himley’s process of deep talk in Himley’s book *Shared Territory* (1991). This model is placed in an instructional framework borrowed from Richard and Jo Anne Vacca (2002, p. 346) called a Reading Road Map. The Road Map provides a structure for responding to progressively more difficult questions and concepts at various “rates of reading” as students progress through their visual texts. Rates vary as students pause to discuss, respond to, question, and view in real time. Used as an inquiry framework, students can ask progressively more challenging questions and explore progressively more challenging concepts as they advance through the framework. The Road Map can also be used when viewing a variety of visual texts from still images such as paintings to moving images such as movies.

# INQUIRY-BASED, DEEP VIEWING ROAD MAP



### **Application**

Using this model, students can view visual texts individually or in jigsaw groups. A viewing sample is first selected. To begin viewing and responding, either individuals or groups must be assigned one of the six codes from the top right-hand side of the page. Watts Pailliotet's deep viewing method was adapted and used to separate visual codes (See Watts Pailliotet, 1995, for an in-depth description of deep viewing). Deep viewing includes six codes or stances for viewing: (a) action/sequence, (b) semes/forms, (c) actor/discourse, (d) proximity/movement, (e) culture/context, and (f) effect/process. The action and sequence code refers to events in the visual text and can be represented by storyboards or described as a chain of events. Semes and forms are identifiable units of visual text such as colour, movement, or shape and can be represented by icons or described through relationships with other forms. Actors' discourse is separated from the other codes to assist in the analysis of the dialogue and can be described through a summary of noteworthy dialogue. Proximity/movement is a code used to describe the significance of visual elements such as actors or objects and their significant relationships to one another for emphasis and innuendo. Visual symbols or descriptive words can represent this code. The culture/context code locates elements of the visual text in their socially and culturally significant territory. This code can be represented by naming the noteworthy element together with its contextual referent. The effect/process code is complex in that it is meant for scrutinizing artistic devices such as light, camera angle, and musical elements that affect viewers' perceptions of the visual text. All codes can be represented both visually and/or through written notes right on the instructional framework sheet.

Next, the code groups or individuals proceed through three stages of viewing and stopping to respond. The first stage is about gathering code information and summarizing it in order to share with other students. This stage begins by viewing with a purpose of deciphering one's assigned code, selecting significant elements, and recording the results as closely as possible to how the viewer(s) feel about the visual text. This stage emphasizes literal observations. The second stage, called *Making Observations*, is geared toward the interpretive. The teacher prompts discussion of interferences and connections within and between codes, encouraging students to think between the visual elements (as in reading between the lines). The third and final stage is when the teacher prompts students to formulate conclusions about the visual text. This can be done by reflecting on the text, drawing conclusions about connections to other texts and codes, formulating conclusions, and making judgments. The journey through the three stages prompts students to think more deeply and have richer dialogue about the visual texts.

### **Assessment and Evaluation**

In the course of informal assessment, teachers can prompt deeper viewing and dialogue through inquiry questions, as their students progress through the three stages of the instructional framework. Formally, teachers can collect the Road Map sheets to evaluate the clarity of descriptions and depth of responses. Students experience a pattern that demonstrates a deepening of viewing concepts rather than just a series of questions with varied depth of response. The Road Map increases depth of response with repeated use and taking a journey through a variety of visual texts. The added value of using the

Road Map, is that it can be used as guided practice before students begin a more student-directed process of viewing and representing called Viewing Circles.

### **Viewing Circles: Literature Circles with a Twist**

#### **Description and Background**

Viewing Circles is a visual/media literacy strategy borrowed from language arts literature circles. Viewing Circles is a structured viewing activity that permits powerful, high-ordered discussion and thinking to go on around good illustrations and other visual representations. In Viewing Circles, students critically respond to visual representations (e.g., children's literature illustration, advertisements, film). This strategy supports students through independent dialogue in the language of viewing and representing (Close, 1992; Daniels, 1994; Scott, 1994). Viewing Circles can be approached through a variety of critical viewing methodologies including deep viewing; however, in this example Ontario's eight provincial standards (Anderson & Pungente, 1997) and five questions to promote critical thinking about media messages (Thoman, 1997) provide a framework for thinking about media. The Viewing Circles exercise in this example allows students to choose their topics freely and to openly discuss visual, and in particular, media text.

### CONCEPTUAL FRAMEWORK FOR VIEWING CIRCLES

Team Member Directory: Director: _____ Word Wizard(s): _____ Visual Wizard(s): _____ Summarizer: _____ Finale Organizer: _____		Assessment Questions:	
Individual Summaries:		Group Summary:	
<b>Story Board for Culminating Activity</b>			
TITLE: _____	Frame 1	Frame 2	
Frame 3	Frame 4	Frame 5	

## **Application**

This instructional framework can also be used with photo journals, political cartoons, and other still visuals. In one class, pre-service teachers used the logo on one of their credit cards as the visual text. The initial decision for the teacher is to provide an opportunity for students to select their own visual texts. Rich discussion can come from the teacher providing a variety of visual text selections that have a common thread. For example, the teacher could have students select an appealing photograph of artwork from a collection of old art journals such as the *Canadian Art* journal. Students will then find other students that have what they think are similar or related selections. This self-selection exercise will provide choice and motivation. To maintain consistency, no group may be smaller than three students or larger than six students. The teacher's role is to keep all the groups functioning by briefly participating in, and circulating among the groups, stimulating activity through strategic questioning, reinforcing group goals, offering ideas, and providing encouragement. Like Literature Circles, Viewing Circles should take place at regularly scheduled intervals, over a period of time to establish student independence and self-monitoring.

First, if students have little reference for choosing materials or selecting groups, then introduce the following lists to help guide their selections and discussions:

### **Ontario's 8 Provincial Standards**

1. All media messages are constructions.
2. The media construct versions of reality.
3. Audiences negotiate meaning in media messages.
4. Media messages contain commercial implications.
5. Media messages contain ideological and value messages.
6. Media messages contain social and political implication.
7. Form and content are closely related in media messages.
8. Each medium has a unique aesthetic form (Anderson & Pungente, 1997).

### **Five questions to promote critical thinking about media messages:**

1. Who created this message and why?
2. What techniques are used to attract my attention?
3. What lifestyles, values, and points of view are represented?
4. How might different people understand this message differently?
5. What is omitted from this message? (Thoman, 1999)

Students will then choose their own visual text materials. Providing students with the opportunity to make their own choices motivates them by engaging them in self-selection. A variation of this is when teachers introduce a selection of titles or groupings and then allow students to independently choose from that list. Examples of choices include: (a) choosing from a collection of multiple copies of visual texts such as political cartoons, (b) choosing from collections of visuals with a common theme, (c) choosing from a series of commercials on the same topic, and (d) choosing from a group of books where several common forms of illustration can be detected, based on the cover, for example.

Students are then told to form groups based on common choices/interests, not abilities. Groups will range from 3 to 6 persons depending on selections. The teacher may

assist in forming these groups until students are accustomed to the procedures for initiating Viewing Circles.

Next, group members must find and develop their own topics of discussion. This is a type of inquiry into viewing responses including discussion about meaning, function, and personal experience. Students will need to be equipped with language that describes the elements of visuals. The Inquiry-Based Viewing Road Map may be a good prior knowledge introduction to the language of visuals, although guided practice in developing powerful language in response to visual representation is essential. Students can use role-playing to begin developing expertise at discussions.

### **Student Roles within Groups**

Cooperative learning models have shown us that students perform better through contribution roles. Their role helps them to engage in successful discussion. Keegan and Shrake (1991) suggest, in *Literature Circles*, using roles to help students contribute to discussion and provide direction for group conversations. Keegan and Shrake's roles have been adjusted to suit Viewing Circles as follows:

- a. Discussion Director/ix – Ensures that all members of the group have contributed and all tasks are completed. The director also uses open-ended questions such as, how did this work for you? The director releases the group from the notion that it is necessary to obtain the same meaning and the same ideas and feelings from the visuals.
- b. Visual Wizard(s) - Focuses on interesting and powerful use of elements (e.g., shape, line, form, movement, and colour), illustrator's or film maker's interpretation of the text and visual response.
- c. Word Wizard(s) - Focuses on the interesting and powerful use of language that can be used to share the experience of viewing.
- d. Summarizer – Provides a brief overview of the visuals and viewing circle discussion. The Summarizer highlights key points. Sticky notes can be used by the summarizer to write down key points on each note, then later the greatest number of notes committed to one particular idea will determine the main point generated by the group.
- e. Finale Organizer – Organizes a dramatic, visual, or textual representation that will be a presentation to the whole class regarding the group's selection(s).

Since there are only five separate roles, groups are permitted to have two visual or word wizards to support discussion. Students assume their roles within the group and the teacher facilitates the use of the critical questions to direct students toward a group consensus on the meaning of the works that the group has individually selected and then brought together collectively. It is important to have students move toward a summary so that they can all participate in a culminating activity that represents their group's discussion.

### **Assessment and Evaluation**

Viewing Circles concludes with a culminating activity or visual presentation to the other groups. To conclude Visual Circles, the culminating activity is used to summarize, for the rest of the class, what the group has seen and learned. A drama tableau that is afterwards explained to the rest of the class, a quick sketch "poster" using

markers and large poster paper, or a minimalistic dramatic presentation are excellent conclusions to this activity. Having students use maximum time to discuss and develop depth in their discussion and minimal amount of time to prepare the culminating activity seems to work best. Students should be encouraged to be as creative as possible in their culminating activity presentations. I have seen students create a Reader's Theatre production, a mime, a dance, a fashion show, and an improvisational opera in response to their Viewing Circles. The culminating activities can be evaluated both informally, by just reacting to the presentation through clapping or formally, on a rubric, evaluating the quality of the presentation. Viewing Circles can then be used to launch related presentation projects such as book making, play writing, movie making, or electronic portfolios. A movie of the culminating activity could be included in a student's personal writing/representing portfolio.

### **An Electronic Writing/Representing Portfolio Organizer**

#### **Description and Background**

A growing number of reading researchers recommend exploration of new texts (Giles, Macaul, & Rodenberg, 2000; Leu, 2000; Luke & Elkins, 1998). Students feel connected to their culture through the exploration of new literacies available in media and electronic texts. As language arts has expanded through new literacies in electronic forms, there is greater opportunity to use viewing and representing in these texts. Even simple forms of electronic texts such as e-mail encourage writers to utilize icons and visuals by their very nature. Commands such as "insert picture" are as common place as "change font" in electronic writing environments. Furthermore, electronic texts have a flexibility that allows readers and writers to think of the writing as a network of ideas that they negotiate as they read. This has implications for the reading and writing of the electronic text and implications for the way the writer conceives of the text before writing.

Electronic portfolio preparation is not just a simple matter of transferring word processed texts and corresponding visuals to an electronic environment such as a Web site. Although that is one way of doing it, the conceptualization often lacks the advantages that electronic writing environments offer. A more sophisticated process is to outline the electronic text utilizing the non-linear and multi-linear aspects of that text. Landow (1997) claims electronic text is a form of text composed of pieces of text and images joined by links that permit multi-linear reading, neither non-linear reading nor non-sequential, but multi-sequential reading.

It helps students to think of the "representing" from a viewer's multiple points of view. Since the text should be written in such a way that the viewer can choose how they wish to read the text, the writer/representer needs to provide opportunities within the writing of the text for the reader to make choices. The opportunities provide a reading environment that is supported for purpose/clarity of meaning and efficiency of use. Rada (1984), a computer scientist, describes this process of thinking through choice-oriented writing. He explains that writers of electronic texts need to think of the reader as their mirror image, on the other side of the looking glass. As the writer writes, so they must imagine the many paths the reader might take in reading. To aspire to the readers' view, it

is important for writers, or representers, in this case, to view their text from the readers' point of view, even before creating a table or generating any Web pages.

The following instructional framework can help students organize their move from linear thinking to constructing an environment for their texts where readers can make decisions about the pathway of their viewing. Electronic portfolios provide a rich environment for thinking through relationships between visuals and readers' response to those visuals. Preplanning is recommended as a time-saver and a conceptual organizer. This instructional framework has two parts for preplanning the electronic portfolio. The first part is a storyboard framework that is not used to tell a story but used to brainstorm ideas for links between texts. The student can complete this part alone or in a group. The second part, not illustrated, is a type of card game where students transfer their storyboard ideas onto recipe cards and then use drinking straws or popsicle sticks to show links between concepts located on the recipe cards. The card game provides a more three dimensional model of the writing/representing process for students and because it is a game of cards, changes can be easily viewed without spending hours creating a visual such as a web that may or may not work with artifacts added over time. Students will meet in groups, perhaps Viewing Circle groups, to discuss the reasoning behind and connections between the parts of their own writing/representing portfolio.

**AN ELECTRONIC WRITING/REPRESENTING PORTFOLIO ORGANIZER**  
**(Use recipe cards and straws in stage two of this instructional framework.)**

Purpose (Writing/Representing Objectives): \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Main Page and Elements:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Elements: Transfer elements to cards.				
	URL: <a href="http://">http://</a>  MAIN PAGE			

### **Application**

In this instructional framework, students choose portfolio artifacts from their ongoing writing and representing activities and they post these artifacts within their own electronic portfolio. Examples of artifacts may be essays, illustrations, flow charts, posters, movies, and poems, to name only a few. The next step is for the teacher to set up an environment or container for student work to be produced. Examples of the electronic portfolio container are a WebCT shell-based portfolio, a portal project for student Web sites (Katz & Associates, 2002), student work presented through a CD, or individual student Web sites posted to the World Wide Web. The type of container will depend on the school policy regarding the posting of student work to the Web and the overall purposes of the portfolio as a writing/representing activity. For example, a teacher can use a WebCT shell and have only guests and class members view the portfolios until the day they decide to make public their final product portfolios. A teacher may choose to exclude or include audience depending on the need to publish a final project that an audience can view.

The purpose of the representing instructional framework is to link and support the intermediality of a myriad of types of individual student work. Intermediality (Semali & Pailliotet, 1999) refers to the ability to critically read and write with and across varied symbol systems. Relating the varied symbol systems in a portfolio leads to critical media literacy analysis, authenticated in a visual text that more often than not, has varied symbol systems, since the portfolio artifacts come from a varied history of student work. Having students plan the construction of the overall portfolio environment provides a reason for teaching critical media literacy in general, and intermediality in particular. Students will examine links between their artifact texts that may not necessarily be intertextually or semantically linked. Instead, they may be visually linked.

### **Assessment and Evaluation**

When students apply their newly-developed backgrounds in deep viewing and Viewing Circles to their own work, lively discussion occurs because the viewing and representing activity is then personalized. The opportunity to blend Viewing Circles with the preparation of electronic portfolios provides a rich context for sharing, critique, praise, and improvement. Student self assessment through discussion and commentary is at the heart of electronic portfolio development. It is important for pre-service teachers to sustain feelings of success through positive commentary about individual progress, noting that not all progress is made in a positive direction. Provocation often provides great challenges and points of discussion, leading to greater progress in the long run.

The good news about portfolio assessment/evaluation is that it may occur on many informal and formal levels and still be successful. Students learn to self-assess, set goals, express for an audience, and demonstrate growth over time. For several years, classroom teachers have experienced the success of classroom-based writing portfolios that demonstrate student progress over time (Smagorinski, 2002). Now, however, there is some evidence that large scale writing portfolio assessments have some success as well (Hillocks, 2002). The success of portfolio assessment lies in instructional settings that do not restrain learning, in having a portfolio procedure that can structure the direction and at the same time free learners from the limitations of outcomes and expected products

that challenge the notion of inquiry and utilized critique and discussion to expand definitions and concepts. In a media age when textual ideas are expanding, this allows for a needed dynamic in curricular thinking about new literacy forms.

### **Final Frame**

The activities in this chapter are linked together in the way they support social construction of knowledge in classrooms. Together they form a tripartite of viewing and representing activities that help pre-service teachers quick-start their way into viewing and representing, even if they themselves have little visual literacy background. The Road Map is a vocabulary builder and a critical analysis method that individuals and groups can apply to a variety of visual and media representations. The second activity, Viewing Circles, also helps to build vocabulary and supports social interaction for a deeper view of meaning construction. The third activity celebrates the activity of representation and is most valuable in a socially interactive context. All three activities allow teachers and students to respect the individuality and diversity of our classrooms today because they do not close the door on that celebration with pre-set limitations. These activities provide a structure for exploring new literacies and new notions of text that continue to develop as a natural part of the social construction of knowledge in English language arts.

Are you a pre-service teacher or do you teach senior years English language arts curriculum and instruction? As new notions of text continue to unfold, our classes would like to pen-pal with you, and hear about your ideas in exchange for our ideas about how to implement viewing and representing into language arts instruction. Please send an e-mail to [Karen\\_Smith@UManitoba.ca](mailto:Karen_Smith@UManitoba.ca) so we can include your voice in our billboard of viewing and representing discussion. In this way we can keep the dialogue alive.

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